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PAINTINGS.

The names of the owners are printed in italics.

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

1. A Brook in the Woods. *Gift of E. D. Boit, Jr.*

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy, and has sent his pictures to the Salon nearly every year since 1838. Also, has executed many etchings.

2. Landscape. *Thomas Wigglesworth.*

G. MICHEL.

3. Study of Rocks. *Q. A. Shaw.*

JOZEF CHELMONSKI. *Studio at Paris.*

4. Russian Village at night. *Mrs. W. A. Tappan.*

J. A. A. PILS: b. Paris, 1813; d. 1875.

Professor at the École des Beaux Arts. Pupil of Picot. After his studies in Rome, he travelled considerably, and went to the East during the Crimean war, where he made studies for some of his most notable pictures.

5. Zouaves behind a redoubt. *Thomas Wigglesworth.*

LEON Y ESCOSURA: b. in the Asturias.

A pupil of Gérôme, and painter of interiors with figures, representing scenes of other times.

6. Reception of the Ambassador. *Thos. Wigglesworth.*

CHARLES ÉMILE JACQUE: b. Paris, 1813.

Chevalier of the Legion of Honor. A painter of rural subjects, engraver, and etcher. By many, his etchings are more highly prized than his paintings.

7. Landscape with Sheep. *Thomas Wigglesworth.*

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

Pupil of Drölling.

8. Landscape and Figures. *Thomas Wigglesworth.*

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

He was sent to Paris in 1839, by his father, to study law, but he was determined to be an artist, and sent a picture to the Salon of 1844. He was considered the chief of the realistic school. A communist, in 1871 he authorized the destruction of the column Vendôme, for which he was tried and sentenced to six months' imprisonment. Afterwards lived in Switzerland. In 1872 the jury of admission, at the suggestion of Meissonier, decided that the works of Courbet could not be received at the Salon, and henceforth he exhibited elsewhere.

9. La Curée. *H. Sayles.*

EUGÈNE DESHAYES.

10. Mill. 1860. *Sumner bequest.*

EUGÈNE CICERI. Modern French school.

11. Souvenir of the Village of Bouron.
Edward Wheelwright.

12. Gorge aux loups, Fontainebleau.
Edward Wheelwright.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

13. Study for the "Volunteers of 1792."
Presented by the contribution of several persons.

CONSTANT TROYON: b. Sévres, 1810; d. 1865.

14. Dogs Leashed. *Henry L. Higginson.*

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an

orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

15. Landscape. *Thomas Wigglesworth.*
16. In the Woods. Presented by contribution.

ANTON MAUVE: b. at Zaandam.

17. Seaweed Gatherers. *T. G. Appleton.*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

18. Dante and Virgil entering the Infernal Regions. Gift of Quincy A. Shaw.
19. Nymphs bathing (unfinished). Gift of James Davis.

JULES DUPRÉ: b. Nantes, 1812.

Officer of the Legion of Honor.

20. Landscape. *Thos. G. Appleton.*

T. COUTURE. (See No. 13.)

21. Head of a Bacchante. Presented by contribution.

THEO. ROUSSEAU: b. Paris, 1812; d. 1867.

Chevalier of the Legion of Honor. Pupil of Guillon Lethière. A landscape painter, who made his *début* in 1834.

24. Landscape. *Thomas Wigglesworth.*

C. F. DAUBIGNY. (See No. 2.)

25. Evening. *F. L. Ames.*

GUSTAVE BRION: b. at Rothau, France, 1824; d. 1877.

Chevalier of the Legion of Honor. Pupil of Guérin at Strasbourg.

26. Coming out of Church. *Q. A. Shaw.*

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JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870.

Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

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| 27. | Bergère Assise. | Gift of S. D. Warren. |
| 28. | Shepherdess Knitting. | <i>Edward Wheelwright.</i> |
| 29. | The Sewing Lesson (unfinished). | Gift of Martin Brimmer. |
| 30. | Woman Milking. | Gift of Martin Brimmer. |

PIERRE-JEAN CLAYS: b. Bruges, 1819. Settled in Brussels.

Of the Flemish school; a painter of marine subjects.

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| 31. | Marine. | <i>Thomas Wigglesworth.</i> |
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MATHIAS MARIS: b. in The Hague; resident in London.

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| 32. | Interior of Kitchen, Woman trussing a Fowl. | <i>Edward Wheelwright.</i> |
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WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

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| 33. | Landscape, Evening. | <i>Thomas G. Appleton.</i> |
| 34. | The Gleaner. | <i>Francis Brooks.</i> |
| 35. | A November Day. | <i>Francis Brooks.</i> |
| 36. | Doe. | <i>Francis Brooks.</i> |
| 37. | Twin Lambs on a Hillside, Newport. | <i>Mrs. G. Long.</i> |
| 38. | Cupid Twanging his Bow. | <i>Francis Brooks.</i> |
| 39. | Portrait. | <i>Mrs. Chas. W. Dabney.</i> |
| 40. | Court-Yard, Fayal. | <i>Mrs. Chas. W. Dabney.</i> |
| 41. | Doorway, with Rabbits. | <i>Mrs. Chas. W. Dabney.</i> |
| 42. | Portrait of the late Dr. J. B. S. Jackson. | <i>Harvard Medical School Association.</i> |
| 43. | Harvest Time. | <i>Mrs. Hunt.</i> |
| 45. | Stâg, Fontainebleau. | <i>Francis Brooks.</i> |

- 46. Head of a Girl. *Thomas G. Appleton.*
- 48. Girl Reading. *Mrs. Chas. W. Dabney.*
- 49. Sheep Shearing at Barbison. *Edward Wheelwright.*
- 50. On the Edge of the Forest. *Edward Wheelwright.*
- 51. Fortune. Study for the Capitol at Albany. *Estate of Wm. M. Hunt.*
- 52. Wood at Naushon. *Henry P. Kidder.*

EDWIN WHITE: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

- 53. Interior of the Bargello, Florence. Gift of Mrs. White.

A. BIERSTADT: b. Düsseldorf, 1829.

Chevalier of the Legion of Honor. He was taken to America when an infant, and grew up there. In 1853 entered the Academy of Düsseldorf.

- 54. The Arch of Octavius. *Athenæum.*

GEORGE H. BOUGHTON: b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

- 56. Fading Light. *Thos. G. Appleton.*

GEORGE FULLER: b. Deerfield, Mass., 1822.

A pupil of H. K. Brown, of Albany. Settled in Boston, and afterwards in New York, and in 1859 travelled in Europe. Between 1860 and 1876 he devoted himself to study, and did not paint for the public until the latter year. Studio in Boston.

- 57. Study for the Romany Girl. *The Artist.*

GEORGE WILLOUGHBY MAYNARD, New York: b. Washington, D. C.

Pupil of the Royal Academy of Antwerp.

- 58. Portrait of the War Correspondent of the *London Daily News*. *F. D. Millet.*

JAMES M. STONE: b. Dana, Mass., 1841.

He received his art education at Munich, and has spent his professional life in Boston.

60. Head of a Horse. *The Artist.*

W. ALLAN GAY: b. Hingham, Mass., 1821.

Pupil of Weir, at West Point, and Troyon, and resides in Boston.

61. Homestead at Hingham. *The Artist.*

J. F. KENSETT: b. Connecticut, 1818; d. 1873.

Studied in Europe several years.

62. Trees and Brook. *Thos. G. Appleton.*

HAMILTON G. WILDE. Studio in Boston.

63. Sunset, near Bellianeh, on the Nile. *Harleston Deacon.*

GEORGE VON HOESSLIN: Boston.

Pupil of W. Lindenschmidt, Munich School.

64. Still Life. *The Artist.*

FRED. D. WILLIAMS: b. in Boston. Has passed many years in Paris.

65. Landscape. *Miss A. A. Draper.*

FRANK DUVE NECK: b. in America.

Studied in Munich. A pupil of Diez, and considered one of his best followers.

66. Portrait of an Old Man. *Miss Booth.*

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Ainmuller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

67. Interior of Westminster Abbey. *Mrs. Francis Cutting.*

JOHN J. ENNEKING, Boston: b. Minster, Ohio.

Pupil of Bonnat.

68. November Twilight.

The Artist.

For sale.

GEORGE INNESS: b. Newburg, N. Y., 1825.

69. Landscape.

Thos. G. Appleton.

EASTMAN JOHNSON: b. in Maine.

Studied at Düsseldorf, and afterwards in Italy, Paris, and at The Hague, where he remained four years. Returning to America, he opened a studio in New York, and has become celebrated for his sketches and pictures of American domestic and negro life.

70. Girl picking Water Lilies.

Thos. G. Appleton.

FRANK DUVERNECK. (See No. 66.)

73. A Circassian.

Gift of Miss Hooper.

CHARLES SPRAGUE PEARCE. Native of Boston.

Pupil of Bonnat.

74. Lamentation over the Death of the First-born.

The Artist.

THOMAS ROBINSON, Boston: b. Nova Scotia.

Pupil of Courbet.

75. Landscape, with cattle.

The Artist.

For sale.

ERNEST LONGFELLOW, Cambridge.

Pupil of Hèbert, Bonnat, Couture.

76. On the Nile.

The Artist.

For sale.

GEO. INNESS. (See No. 69.)

77. Pine Groves of the Barberini Villa, Albano.

The Artist.

J. FOXCROFT COLE, Boston: b. Jay, Me.

Pupil of Lambinet and Ch. Jacque. Studio in Boston.

78. October.

The Artist.

For sale.

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became a pupil of T. H. Matteson, of Sherbourne, N. Y. After some years spent in Italy, he opened a studio in New York, but is at present a resident of Rome.

79. The Sorceress. *Miss A. A. Draper.*

GEORGE S. WASSON, Boston: b. Groveland, Mass.

Pupil of J. Foxcroft Cole, and Funk, Stuttgard.

80. Marine. On the North Shore.

FREDERICK CROWNINSHIELD, Boston.

Pupil of Couture and Cabanel.

81. Decorative Lunette. *The Artist.*
For sale.

FRANK W. ROGERS: b. Cambridge, 1854.

Painter of Animals.

82. "Steady." *Thomas Wigglesworth.*

GEORGE L. BROWN, Boston.

83. Pontine Marshes. *L. Terry.*
For sale.

JOHN JAMES AUDUBON: b. 1782; d. 1851.

Studied under David. His "Birds of America" was completed in 1839.

84. Fish-Hawk. *Miss Bates.*

F. B. DEBLOIS, Boston.

86. Pontoise sur Oise. *The Artist.*
For sale.

W. ALLAN GAY. (See No. 61.)

87. Market at Soohag on the Nile. *Thos. G. Appleton.*

ELIHU VEDDER. (See No. 79.)

88. The Lair of the Sea Serpent. *Thos. G. Appleton.*

89. Landscape. Bequest of Chas. Sumner.

MRS. ELLEN STURGIS DIXEY, Boston.

90. Arab Pilgrimage.

Mrs. C. Tappan.

FRANK HILL SMITH, Boston.

Pupil of Bonnat and Japy.

91. Morgendämmerung.

The Artist.

J. ROLLINS TILTON, Rome.

92. Tivoli and the Campagna.

The Artist.

93. Lake Avernus.

Lucien Newhall.

F. A. BRIDGMAN: b. America.

Pupil of Gérôme.

94. Market Scene in Nubia.

T. G. Appleton.

T. H. HOTCHKISS.

95. Monte Mario.

Thos. G. Appleton.

GUSTAVE DORÉ; b. at Strasburg, 1832. Settled in Paris.

98. Summer.

Gift of Richard Baker.

M. F. A.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter, both in London and Paris, he returned to America in 1792, and settled for a time in Philadelphia. Among the sitters of Stuart in Europe were three kings, Louis XVI., George III., and George IV., the last painted while he was Prince of Wales. In America he painted six Presidents. In 1807 he settled in Boston, where he afterwards died.

Numbers 200 to 210 are by Stuart.

200. — Washington. "The Athenæum Head."

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

"A letter of Stuart's which appeared in the *New York Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

The second is now in London.

201. — Martha Washington.

Boston Athenæum.

202. — Washington. “Washington at Dorchester Heights.”

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

203. — Bishop Cheverus. He came to this country as a missionary, and was made Bishop of Boston by Pius VII. in 1808. Returned to Europe in 1826, where he became Archbishop of Bordeaux and afterwards Cardinal.

Mrs. Horatio Greenough, Boston.

204. — General Henry Knox ; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

205. — Hon Josiah Quincy, Mayor of Boston, 1823–1829 ; b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

Museum of Fine Arts, Boston.

206. — Mrs. N. Coffin.

Mr. Nathan Appleton, Boston.

207. — Mrs. John Gore.

Mrs. Horatio Greenough.

208. — Governor John Brooks ; b. 1752, d. 1825.

Painted about 1820.

Mr. Francis Brooks.

209. Gen. Boyd. *Mme. E. Yznaga del Valle.*

210. The "Gibbs" Washington.

Represents the first sitting in 1795. (See No. 200)

Dr. Wm. F. Channing.

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky, and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

212. Portrait of Gilbert Stuart. *Athenæum.*

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.

213. Portrait of John Quincy Adams. *From Faneuil Hall.*

J. B. GREUZE. (See No. 357.)

214. Portrait of Franklin. *Athenæum.*

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

215. Elijah fed by Ravens. Gift of Mrs. and Miss Hooper.

216. Pilot Boat in a Storm. *Purchased.*

217. Head of a Jew. *Athenæum.*

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| 218. | Isaac of York. | <i>Athenæum.</i> |
| 219. | Landscape. | <i>Athenæum.</i> |
| 220. | Rosalie. | <i>Nathan Appleton.</i> |
| 221. | Florimel. | <i>Mrs. Baldwin.</i> |
| 222. | Portrait of Mrs. Allston. | <i>Mrs. Eustis.</i> |
| 223. | Polyphemus. | <i>Mrs. Baldwin.</i> |
| 224. | Portrait of Benjamin West. | <i>Athenæum.</i> |
| 225. | Shepherd Boy. | <i>Mrs. R. C. Hooper.</i> |

GRIMANI, commonly called HUBERT JACOBSZ: b. Delft, 1599.

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| 226. | Head of a Girl. | <i>Athenæum.</i> |
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ALBERT CUYP: b. at Dort, 1605; date of death unknown, but still living in 1683.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

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| 227. | Cuyp's Daughter. | Sumner bequest. |
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GAMBADELLA.

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| 228. | Portrait of Rev. Wm. Ellery Channing. | <i>Mrs. Eustis.</i> |
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JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren" In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

229. Sortie of Gibraltar. *Athenæum.*
 230. Priam with the Dead Body of Hector. *Athenæum.*
 231, 232. Portraits of Mr. and Mrs. Stephen Minot.
 Gift of Miss Minot.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

233. Sea Piece. Presented by Stephen H. Perkins.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

234. Portrait of Col. Josiah Quincy. 1769.
The Misses Quincy.
 235. John Hancock. *From Faneuil Hall.*
 236. Samuel Adams. *From Faneuil Hall.*
 237. Portrait of John Greene. *Mrs. L. Terry.*

CHESTER HARDING: b. Conway, Mass., 1792; d. 1866.

Began life as a pedler in Western New York; painted signs for some time, and finally, although entirely self-taught, turned his attention to portrait painting, in which branch of the art he became popular and fashionable. He lived in St. Louis, Philadelphia, and Boston, and went to London at the height of his fame.

- 238 Portrait of Miss Hannah Adams. *Athenæum.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

239. Judge Edmund Quincy.

F. WALKER.

240. Portrait of Washington Allston. Painted in London about 1807. Bequest of John E. Allston.

CAV. FRANCESCO SOLIMENA.

241. Marriage of the Virgin. (For sale.)

GUERCINO: b. at Cento, near Bologna, 1592; d. Bologna, 1666.

He was self-taught, and after studying some time at Bologna and Venice, he went to Rome, where he became an imitator of the style of Caravaggio. His masterpiece is the great picture of the Burial of Saint Petronilla, in the Capitol, Rome.

242. Sta. Barbara.

Francis Brooks.

DAVID TENIERS (the younger): b. at Antwerp, 1610; d. Brussels, 1694.

A pupil of his father, and afterwards of Adrien Brauer and of Rubens. Became principal painter to the Archduke Leopold, governor of the Netherlands; and was also largely employed by the king of Spain. His works are exceedingly numerous, but are nevertheless held in the highest estimation, and command very large prices.

243. The Alchemist.

Francis Brooks.

244.

Francis Brooks.

FROM THE RINUCCINI GALLERY.

245. Libyan Sibyl.

Miss C. C. Brown.

ANNIBALE CARACCI: b. Bologna, 1560; d. 1609.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal Farnese, to decorate the ceiling of the Farnese Palace, — his most extensive work.

246. The Holy Family.

Lent by Mr. George Walker, of Springfield, Mass.

CARLO CIGNANI.

247. Hagar and Ishmael.

Athenæum.

GUIDO RENI: b. Bologna, 1575.

248. Cupid.

Edward J. Lowell.

249. Landscape.

F. W. Loring.

P. P. RUBENS. (See No. 273.)

250. Head of a Lion.

T. G. Appleton.

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

251. A Pietà, with Paintings of Saints on Panels.
Signed, and dated 1485.

Q. A. Shaw.

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly

chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian states

252. The Scourging of Christ. *Q. A. Shaw.*

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

253. Two Heads. *Francis Brooks.*
254. Chapeau Blanc. *Athenæum. Dowse Collection.*

ASCRIBED TO TINTORETTO (Giacomo Robusti, called il Tintoretto): b. Venice, 1512; d. 1594.

255. Head of a Man. *Bequest of S. H. Perkins.*

CARLO MARATTI: b. 1625.

- 256, 257. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by ———.

SASSOFERRATO (Giovanni Battista Salvi): b. at Sassoferrato, 1605; d. 1685.

Pupil of his father, and belongs to the school of the imitators of the Caracci.

258. Madonna and Child. *Francis Brooks.*

RUYSDAEL.

259. *C. F. Shimmin.*

J. B. S. CHARDIN: b. Paris, 1701.

260. Still Life. *Gift of Mrs. Peter C. Brooks.*

F. VAN HUYSUM. 1723.

261. Fruit. *Dowse Collection. Athenæum.*

RICHARD PARKES BONINGTON: b. 1801; d. 1828 *England.*

262. Scene from Gil Blas. *T. G. Appleton.*

CIMA DA CONEGLIANO.

263. Madonna and Child.

C. F. Shimmin.

FRA BARTOLOMEO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

264. Saints in Adoration, part of a predella.

Mrs. Jackson.

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

265. Copy of Madonna di San Sisto.

Bequest of S. H. Perkins.

GUERCINO. (See No. 242.)

266. Moses.

Athenæum.

267. Ecce Homo.

Francis Brooks.

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

268. Dutch Boors.

C. W. Galloupe.

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

269. The Broken Pitcher.

C. W. Galloupe.

HANS HOLBEIN: b. Augsburg, 1498 ; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

270. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the

great artist of Augsbourg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

AFTER HANS HOLBEIN (?).

271. Portrait.

Sumner bequest.

LUCAS CRANACH: b. Cranach, 1472.

272. Deposition from the Cross.

Summer bequest.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600-1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and ver-

satire powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

273. Bacchus with Attendant Fawn and Satyr.

J. F. HERRING, SR.

274. Ducks.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

275. Portrait of a Man in Armor. *William W. Greenough.*

276. Portrait of Sir Charles Hobby. *Athenæum.*

G. STUART NEWTON, R. A. (See No. 335.)

277. The Forsaken.

"I knew that Newton could paint most things, but I did not think he could paint a sob."—J. Constable.

T. G. Appleton.

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

278. Portrait of Benj. West. Bequest of S. H. Perkins.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He

exhibited altogether two hundred and forty-five works at the Royal Academy.

279. The Banished Lord. Bequest of S. H. Perkins.

280. Portrait of Miss Louisa Pyne.

Presented by Thos. G. Appleton.

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

"His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

281. Richmond Castle.

T. G. Appleton.

J. L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

282. (A Study.) Hector drawn at the Chariot of Achilles.

Gift of Mrs. E. D. Cheney.

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome. Opened a studio in Boston, but afterwards settled in New York, where he died.

283. Portrait of Webster. (For sale.) *Mrs. B. S. Moulton.*

UNKNOWN.

284. Portrait of Irving.

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G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a

member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

285. John Adams.

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IN THE WATER-COLOR ROOM.

VANDYKE. Attributed to.

290. Rinaldo in the Garden of Armida. (For sale.)
Jas. O. Sargent.

NICCOLO CANZONI.

291. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

